

THE
MUSICAL WORLD,
A WEEKLY RECORD OF
Musical Science, Literature, and Intelligence.

To know the cause why music was ordained;
Was it not to refresh the mind of man,
After his studies or his usual pain?
Then give me leave to read philosophy,
And, while I pause, serve in your harmony.
TAMING OF THE SHREW.

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JOHN SEBASTIAN BACH AND GEORGE FREDERIC HANDEL.

BY HENRY JOHN GAUNTLETT.

(Continued from p. 148.)

WHAT Raffaele was in painting, and Shakspeare in poetry, Handel is said to have been in music; and, on the other hand, Bach has been compared to Michael Angelo and John Milton. Bach's style was formed and nurtured on the Protestant corale or psalm tune; but the ground work of his mode of expression grows out of the organ. Many persons would suppose, from the usual mode adopted in performing a psalm tune, that it is not possible to give these compositions a musical character. But where the voices sing in unison, and the organ accompaniment is at hand to give direction and energy to the conduct of even rapid and intricate harmonies, the effect is unexceptionably beautiful. Handel confessed himself under great obligation to the Lutheran tunes, and many of his chorusses are grounded on a melody in the corale form. But his versatility, his knowledge of dramatic effect, and the fire of his genius, added to his sympathy with the public feeling, would not allow him to follow out and exhaust the simple idea in the manner Bach is accustomed to pursue. The character of these metrical canto-firmos, distinguished by strength of idea and manliness of expression, influenced Bach in the forms of his florid accompaniment. Zelter considers the corale as a sort of primal form, constituting the wall of partition between the Protestant and Catholic Church. The old canto-firmo (or plain chant from the Gregorian) had degenerated, and become deformed. The corale which proceeded from it, assumed a settled shape in the metre; the florid song was then formed, first by a varied bass, and, by degrees, florid composition was brought into the Church. Bach's corales are as fine specimens of grandeur of outline and magnificence of harmony, as any chorus from his litanies. It is not the music to come in at one ear, pace through the head, and go out of the other; neither is it a burthen of phrases

which are the common property of every writer who has none of his own, and which, as they leave no trace on the memory, make no impression on the heart.

To those who have heard Mendelssohn's oratorio, Bach's mode of treating a corale in four part harmony, and with a florid accompaniment, will not appear altogether novel; but he occasionally produces a melody so simple and elegant, yet so imbued with the spirit of devotion, that it is astonishing nearly a century should have passed over, and still these beautiful creations should remain unknown in this country. Many persons are apt to suppose the German corale is a dry, rugged, uncouth tune; by which the congregation spell out syllabically the hymn of praise. Many are distinguished rather for elegance and strength, and are composed in a style which it would be highly desirable to introduce in our Protestant churches. The psalmody in use in the present day is either cold in its features, or ungrammatical, vulgar, and rhapsodical. Singing is one medium of praise to the Eternal, and which ought to be such as to excite and keep alive devotion in the whole congregation. The corale, therefore, should be in its primal form, (that is, the melody) neither beneath the notice of the refined, nor elevated beyond the conception of the uneducated mind. Many of Handel's slow cavatinas, where they do not exhibit florid divisions, are as simple as the corale; but it is their passionate expression which so places them apart from the compositions of his contemporaries: no composer treats with such singular truth the workings of human passion, or moves those affections that lead to the contemplation of the unseen realities of eternity.

In music composed for a single voice the physical pleasure received by the sense of hearing is more powerful than the intellectual. The delight experienced in hearing musical composition, is either physical or intellectual. To those who are in the habit of hearing music continually, and who understand the principles of the art, the physical pleasure departs, and the intellectual predominates. The simple melody is always interesting, if it be good and artfully arranged. The practised composer knows, that however beautiful may be the idea, it produces only a transient impression unless properly dwelt upon. He repeats it, and as soon as the attention is engaged, or begins to be exhausted, a digression takes place, and the pleasure is reproduced under different and interesting forms, in unity with each other; and they are either episodes or deductions from the original idea, which enrich and adorn the subject, but do not cause it to be forgotten. A complex idea, consisting of two melodies running together, is more difficult to understand, and the physical pleasure decreases, because there is doubt and uncertainty in the mind; and also because the phraseology of the strain is more novel and (unless dramatic in its character) more interwoven. Bach never wrote for the popular ear. He adopted

nothing from the theatre. Even the melodies of Hasse, who had the arrangement of the opera at Dresden in his time, were but sweet trifles in the mind of Bach. He looked at a theme as out of which he could construct a series of melodies with the certainty that attends the result of a mathematical problem. Dr. Forkel relates of him, that he has been known to take a simple corale or canto firmo, and for two hours or more, perform extempore a series of movements perfectly different in their character. It was this fulness of idea that renders his arias, however delightful to the musician, strange to the public, and a perfect abomination in the eyes of a solo singer, who naturally desires that what he breathes forth, should at once meet the ear without being surcharged with two or three other melodies, quite as important as his own. It is no easy task to induce a singer to go through an aria in which the trumpet performs a corale and the vocal melody is subordinate, and chiefly remarkable for extraordinary art displayed in its union with the instrument. Most of Bach's arias are composed to obligato accompaniments for one instrument or another. Those in his oratorio of the Messiah are more terse in their expression than any I have yet seen, and one or two approach even the dramatic form. Bach's arias, however, present fine harmonies allied to an ever living melody. The cantilena is not broken into a thousand fragments, scattered through a maze of enharmonic combinations, which, (with the exception of Mendelssohn) is now the prevailing vice of the German composers. There are hundreds of professors who can harmonize. Their music is correct, learned, elaborate, but very soporific in its quality. This is not the case with Bach: if he has faults, it is that his melodies are too extended in their phrases. The episodes are not sufficiently striking to attract general attention; the changes are too delicate; and there is so much minute detail, that to the auditor, accustomed to the bold expression of Handel, they prove unattractive on the first hearing. Independantly of their formal melody, the divisions he uses, are unknown in this country. If we had never heard Handel's divisions, such as occur in the aria, 'Every Valley,' on the words 'shall be exalted,' and in that of 'Rejoice greatly, O daughter of Zion,' we should think them very quaint and old-fashioned in their appearance. Those, indeed, in the latter song, are exceedingly ancient, and may be traced to a very early opera, brought out at Venice. Most of Handel's divisions are importations from the opera, but maintain their hold on public opinion from the facility of vocal execution and brilliancy in performance. Bach's divisions are, for the most part, taken from the organ; although he occasionally indulges in some which may be traced to his predecessors. Zelter supposes he copied from Couperin, the French artist on the clavicord; but we have searched through that author's works very carefully, and cannot trace them. The date of Couperin's Schöol for the Clavicord is 1713, and Bach at that time had, no doubt, formed his style. Had the com-

poser Hasse, and his wife the celebrated Faustina, taken up an earlier residence at Dresden, Bach would probably have become acquainted with the powers of this fine singer, and would have perhaps proved himself equal, in many respects, as a solo composer to Handel. Bach's eldest son, who resided at Dresden, profited by the example, and we find a great change in the phraseology of his melodies, so much so, that they formed the model for Haydn and Mozart. But Bach as a choral writer is sublime. In this arena he disputes the sovereignty with Handel. His ideas are finely developed, each clear and distinct, and the whole stands boldly forward. Here, with a mind uncommonly vigorous and active, judgement accurate, apprehension quick, memory tenacious, and attention watchful, he is carried away by the extraordinary facility of his genius: grave and serious; full of power, yet breathing a calm and holy dignity, he is perfectly natural, whilst pouring forth one broad stream of harmony; and, if without seriousness there can be no impassioned music, Bach possessed in a high degree this characteristic. His motetts for eight voices are singular instances of his skill in harmonic combination. Unlike Handel, he adopts the mode of the old Italian composers, and divides his choirs; but when they unite, each part has a separate and distinct melody; and compared with Handel in learning and the combining of numerous melodies, he is perhaps the superior, and if so, he is indeed without a rival.

With Bach, music was the hand-maid to devotion. This was also the case with Handel, but Handel added to this the expression of the passions; nor did he disdain to make it a vehicle for amusement. Handel had been in more active life, in the busy scenes of a great metropolis; he had gone through more of the tug and warfare of this world, and although his strength never overcame his sensibility, he had looked into the hearts of his fellow-creatures, and had learnt the most effectual means of arresting their attention and exciting their feelings. But he was not particular about the means he used. No man more freely imported into the service of the church the secular and operatic phrases of the day; and his intimacy for so many years with the great Italian singers, his habit of composing for them, and his knowledge of the effect which certain passages produced upon an audience, enabled him to write with a facility, freedom, and certainty, which placed him far above his contemporaries.

In the choral writing of Handel and Bach, the forms of the florid sequences are somewhat similar; although Handel is more vocal, and therefore executed with greater facility. In Bach there is a more continued flow, less interruption, and the passages more original. It has been said of Bach, that he has never been known to take a single thought from any writer. This is not, perhaps, literally true, but no composer can be found who has borrowed so little, or who has so well-maintained his claim to originality; and, for this

reason, there is nothing in his movements inconsequential. No idea unnecessarily thrust in, no part dropped without intention. His chorusses will bear to be re-examined, and will discover new excellencies upon every such examination. With Handel, occasionally, recollection seems to have been his business, rather than invention; and his imitations are so apparent that it is a part of his hearer's employment to recal the passages of some former composer. He seems rarely to endeavour at concealment. To enlarge on his imitations were tedious and useless; what he takes he rarely fails to make better. It may, however, be mentioned, that those instrumental compositions, which were during his life-time the most admired, were, in truth, the least original: his organ concertos and fugues particularly so, not only in their phraseology but their subjects. From Kunhau, the predecessor of Bach at the Leipsic school, he has drawn pretty freely; and, in one instance, I think the fourth concerto, the resemblance exceeds the efforts of mere exercise of the memory. But Handel relied so confidently on his own great powers, that he was less cautious in matters of this kind than an inferior writer would be. To the last, however, he appears to have retained on the organ the florid divisions used by Frescobaldi nearly a century before him. The organists of the present day are now bringing into vogue the florid sequences and divisions of Bach, which have slumbered for nearly as long a period.

No composer in sacred music has equalled Handel in declamatory composition, except it be Beethoven, who employed means totally distinct from those used by Handel. No one so free from inflation and bombast.

(To be continued.)

CHIT-CHAT FROM THE CONTINENT.

Boston, America.—On the 14th March a new and beautiful organ, built by Mr. Gray, was opened in the Trinity Church of this town; when a selection of sacred music was performed, consisting of a few of our finest old psalm tunes, and a copious portion of Mendelssohn's 'ST. PAUL.' Mr. William Gray presided at the organ.

Music is making great strides, and in the best direction, in New England.

Darmstadt, 19th April.—Mozart's Widow, in Salzburgh, has sent a letter to His Royal Highness the Grand Duke of Hesse, in which the aged Constantia expresses her affectionate and grateful satisfaction at the interest which that illustrious friend and protector of the musical profession has taken in the celebration of the 'MOZART'S-FEIER,' (Festival), and requests His Royal Highness to accept, as a proof of her gratitude, and in token of remembrance, Six Minuets, written by Mozart's own hand, which, till now, she has faithfully preserved as a part of the inheritance of her husband; and which are, consequently, entirely unknown to the world. The Minuets were enclosed in the letter.—*Phoenix, a German paper.*

NEW AND IMPORTANT IMPROVEMENTS IN PIANO-FORTE CONSTRUCTION.

THE following is an extract of a report of certain improvements in Piano-forte construction, invented by Mons. Le Père, which were submitted to the examination of the members of the Institute comprising the department of science and fine arts; and signed, as approved, by Messrs. Prony, Savart, Cherubini, Le Sueur, Auber, Paër, Halevy, and Berton.

"The improvements made in the construction of piano-fortes by various inventions resulting from the long and persevering researches of Mons. Le Père, and which he desires to submit to the examination of the members of the Institute, have had for their primal object to dispense with the necessity of a tuner: that is to say, to enable every one to tune his own piano, without the assistance of an accurate ear, by the use of means wholly independant of the perception of sounds produced by the strings themselves; and which consists in an INDICATOR addressed to the eye, and for the regulating of which, the organ of sight occupies the office of the ear.

The improvements in question consist—

1st. In the idea of subjecting the strings to the action of a spring, in order that, by the means of an Indicator applied to that spring, they may denote, with the assistance of the sight only, the degree of tension or contraction of the springs, and consequently the inaccuracy with regard to correct intonation; whether this effect proceed from the retraction or dilatation of the strings produced by the action of the atmosphere, or from any other influence upon the body of the instrument.

2ndly. In the substitution of screws with nuts, acting immediately upon the springs to which the strings are fixed, to the pegs ordinarily used in pianos to confine and regulate the chords.

3rdly. In the dispensing with the bridge, and the brass point at present in use to determine the length of the vibrating string, and substituting a moveable bridge which allows of the extension or contraction of the strings without their undergoing the slightest friction."

The above are the outlines of this interesting mechanical improvement. A piano-forte upon this construction is expected in London in the course of a few days, when we shall hope to communicate some idea of its principle of action, which we are unable to do from merely reading the report.

THE BIRTHDAY AND LEGAL MAJORITY OF H.R.H. THE PRINCESS VICTORIA.

THE following old-fashioned and graceful compliment was paid to the Heiress-apparent of the throne, upon her attaining her legal majority on the 24th inst. About ten minutes before seven in the morning, a party of 37 gentlemen, in full dress, under the direction of Mr. J. Weippert, entered the enclosed area round the palace, and stationing themselves on the terrace under the windows of Her Royal Highness's bed-chamber, which is situated in the eastern wing of the palace, commenced, on the clock striking, the following serenade:

"Wake, Royal maiden, from soft repose,
As Zephyr awakes the unfolding rose;
So we, like the bards of the olden day,
Would greet thee with music and minstrel lay.

Oh fear not our numbers shall break on thy slumbers,
 To sing of the graces that smiled on thy birth;
 More fragrantly breathing, the flowers we are wreathing
 Shall emblem thy virtues and garland thy worth.

Like a vision-rapt sage,
 Fancy pierces the gloom
 Of Time's distant page,
 Which thy deeds shall illumine.

And though years may pass ere the tablet of fame
 Shall be bright with the records that blazon thy name,
 Yet Britannia, prophetic, beholds the proud day
 When the sceptre of freedom Victoria shall sway;
 The vision is bright as her own natal day:
 Awake, rose of England! and smile on our lay."

The above is the composition of Mrs. Cornwall Baron Wilson, and has been set to music by G. H. Rodwell, Esq. After the lapse of a few minutes, they then commenced the following piece, composed by Mr. E. Fitzball, and set to music by Mr. Rodwell:—

THE FAIREST FLOWER OF MAY.

"Spring renews its golden dreams,
 Sweet birds carrol 'neath each spray,
 Shed, oh sun, thy milder beams
 On the fairest flower of May.

Hunters, bring the cheering horn,
 Minstrels, wake the cheering lay,
 Crown with song the natal morn
 Of the fairest flower of May.

Lightly o'er our early rose,
 Angels pure, your wings display;
 When the storm of sorrow blows,
 Shield the fairest flower of May.

Minstrels of a free-born land,
 Let one thrilling note repay
 Her whose fond maternal hand
 Reared the fairest flower of May.

Her's the toil of anxious years,
 Her's the glory of this day,
 Her's a nation's grateful tears,
 For the fairest flower of May."

The following glee was then sung:—

VICTORIA'S NATAL DAY.

"Wafted on the wings of morn
 Hark! on every breeze is borne,
 With the sunbeams earliest ray,
 'Tis VICTORIA's natal-day!
 Pealing-bells the news proclaim,
 While the cannons' voice of flame,
 Through earth and air, with echoing sound,
 Spread the joyous tidings round.

Wafted on the wings of morn,
 Hark! on every breeze is borne,
 With the sunbeams earliest ray,
 'Tis VICTORIA's natal day!"

The whole performance then concluded with 'God save the King,' in which the assembled spectators joined in full chorus. The instrumental performers consisted of gentlemen belonging to the band of the Italian Opera, and the vocalists were Messrs. Robinson, Wilson, Seguin and Giubilei. After the serenade the whole of the party proceeded to the King's Arms Tavern, where they partook of a sumptuous breakfast, which had been prepared for them. At eight o'clock the church bells commenced a merry peal, which was continued at intervals during the day.

REVIEW.

The songs, duetts, trios, &c. in the opera of "Fair Rosamond," composed by John Barnett. CRAMER & Co.

The reader is already in possession of our opinion respecting the merits of Mr. Barnett's last great work. Little remains to be added respecting the individual merits of the several compositions; more especially as we have not the means of remarking upon the characteristics of his instrumentation, which indeed was done in a general manner, upon a second hearing of the opera, in No. 52 of "The Musical World." The most attractive compositions in our estimation, are; the Madrigal, which has since become so popular; and which indeed is rather an imitation, than a legitimate madrigal: the only passage that savours of the manner of the school, being the one where the suspension of the 5-4, occurs in two or three places. The romance, 'The minstrel woo'd a maid,' with its pretty subject, tasteful symphony, and elegant cadence, 'The morning breaks,' (Phillips's scena) with its Spohr-like symphony, clever modulation, felicitous expression, and brilliant finale. The exquisite melody and quaint construction in the ballad 'Sweet Rose of the World.' The 'Curfew chorus,' with its pretty theme, and accompaniment, in the manner of Weber. The fine duett, 'Cheer thee;' original in subject, and learned in treatment. That very elegant Romance, 'The guests were bidden'—uncommonplace throughout, and especially so in its cadence. And lastly Rosamond's ballad, 'My childhood's hours,' which, although of less consequence than any of the preceding, as a piece of writing, is nevertheless a sweet composition. We only hope Mr. Barnett will, for his own good fame, and our pleasure, keep steadily in the path he has so wisely chosen.

Beethoven's Works. Edited by J. Moscheles. Complete Edition. No. 1. Grand Concertos for the pianoforte, with accompaniments (ad lib.) composed by Louis von Beethoven. Op. 15. DITTO.

This is his fine concerto in C major, consisting of three movements. The middle one, a Largo in four flats.—Independently of the advantage to the musician of possessing a complete edition of such a master, Mr. Moscheles has stamped a value upon the work by his careful and judicious superintendence. The tutti parts are all engraved in smaller character, added to which the solo passages for the various instruments are interwoven, or indicated in the same sized note. The whole publication is essentially valuable.

'How I have loved thee.' A duett in the old English style, composed by J. C. Clifton. NOVELLO.

This is a sweetly pretty duett in the olden style; but we think the author was injudicious to keep with such technical precision to the ancient models, as to write the accompaniment on a figured bass. With this small objection we can recommend the composition; for both the subject and treatment of it, are agreeable and skilful.

One morn Parnassus' Mount I passed. Ballad, written in honor of the late Mme. Malibran, composed by Thomas Brown. COOPER.

'The Warrior's welcome home.' Ballad, composed by F. J. T. Eames. WARNE.

'Sweet are the charms of her I love.' Canzonet, composed by W. Thorold Wood. BOOSEY.

'The Willow Tree.' Ballad, composed by Master T. Harries Wilson. DEAN.

According to our intention, already announced, we have introduced these songs in a cluster, (altho' all of them by different authors) as compositions possessing a certain graceful smoothness, without rising greatly above mediocrity. Mr. Brown's and Mr. Eames's are, we think, the best. Mr. Thorold Wood's has some very pleasing phrases; and with respect to the very young composer at the bottom of the list; were his melody as original as it is sweet, we could have unhesitatingly pronounced it a thing of considerable promise. As it is however, it is an extremely creditable performance; and now, fair sir, it is hoped you will duly appreciate the honor of being introduced to such good company and distinguished by a gracious nod from the critical chair of the "Musical World."

CONCERTS.

MADRIGAL SOCIETY.—This venerable society had a most excellent meeting on the 18th inst. Sir J. L. Rogers, the permanent president, in the chair, supported by about fifty professors and amateurs of music; among the latter were Lord Saltoun, Sir Andrew Barnard, Sir George Clerk, Sir John Pringle, Colonel Ellis, &c. *Non nobis* was sung with a sublime effect; after which, the different voices were arranged under the direction of Mr. Hawes, consisting of nine cantos (from the choirs of St. Paul's and the Chapel Royal), eight altos, ten tenors, and fifteen basses, who sang the following compositions:—*'Lift up your heads,'* O. Gibbons; *'In pride of May,'* Weelkes; *'Sister, awake,'* Bateson; *'Miserere mei Deus,'* Palestrina; *'Can I live,'* (words by T. Oliphant, Esq.) Converso; *'Stay heart, run not so fast,'* Morley; *'Fair Oriana,'* Hilton; *'This pleasure moderation gives,'* Handel; *'Verro sette,'* Gostoldi; *'Thyrsis, sleepest thou,'* Benet; *'Three times a-day,'* Weelkes; *'The Waits, or Fal lal la,'* Saville. The evening, which, after tea, was passed in singing some of our choicest glees, was altogether one of the most agreeable we have ever passed, even with this highly interesting society.

CECILIAN SOCIETY.—The concert which was announced last week in our little periodical, to be given in aid of the funds for defraying the expenses incurred for decorating the Albion Hall, where this society hold their meetings, took place on Thursday the 18th. The vocalists were Mrs. George Wood, Miss Rollo, and Miss Flower, Messrs. Turner, Rakes, and C. Purday. The selection was of a popular character. The solo instrumentalists were Mr. Deviné, a very clever flute player from the Woolwich band; Mr. M'Farlane, as skilful a performer on the cornopœan; Mr. Willey, who played a solo on the violin; and Mr. Wilson, a concerto on the organ. The room, which was tolerably well filled, has been tastefully ornamented.

MARYLEBONE LITERARY AND SCIENTIFIC INSTITUTION.—The music class of this excellent, and perhaps most prosperous of the modern institutions, are accustomed periodically to give a concert in their theatre. One of these evening entertainments was given last Friday, at which the following popular and eminent artists assisted: Mesdes. Blasis, Woodyatt, Fanny Wyndham, E. Seguin, and Caradori Allan; Messrs. Curioni, Brizzi, Parry Jun. E. Seguin, Giubilei, Ruggiero and Balfe. The solo instrumentalists were, Mme. Duleken,

pianoforte; Mr. F. Chatterton, harp; Mr. Richardson, flute; and violin, Mr. Remy. M. Benedict presided at the pianoforte. The concert was injudiciously long; yet the subscribers did not complain: we therefore speak only for ourselves, with whom (perhaps, unfortunately) concert attendance too frequently resolves itself into a critical duty rather than a social entertainment. Nevertheless, in justice let us add that the selection was a good one, and the performance almost unexceptionably excellent.

MR. NEATE'S SOIRÉES.—The first of three musical evenings proposed to be given by this distinguished musician at the Hanover Square Rooms, took place last Saturday. The concert opened with a MS. quintett for pianoforte, clarinet, horn, bassoon, and double-bass, a strictly classical piece of counterpoint throughout; at the same time graceful in the melodies, and clever in the distribution of the subjects among the several instruments. It was delightfully played by Mr. Neate himself, Messrs. Lazarus, Puzzi, Godfrey, and Hill. Mr. Neate's other performances were a duett for pianoforte and horn, and which we think was originally written for the violoncello. By the way, Mr. Neate should one evening give his friends a quartett: his violoncello playing is truly excellent. It is the playing of a good composer. Puzzi acquitted himself most admirably in the above duett. The third performance was Mozart's Trio for pianoforte, clarinet, and tenor, in which Messrs. Lazarus and Dando assisted. Of the tenor playing of the last named, we have more than once expressed ourselves in terms of admiration. Mr. Lazarus has a delicious tone, and shows a nice appreciation of a beautiful passage when it falls in his way; and there were more than one such in this lovely trio. Mr. Neate's last performance was a series of variations (MS. but played from memory) upon an original martial air. The characteristics of the composition were great animation, energy, and a close adherence to the subject.

The other instrumental performers were, the clever youth Regondi, upon the Concertina; and a Mme. Larmande-des-Argus, who played with much elegance a fantasia upon a harp that must have put her equanimity to the test. The vocalists were Miss Clara Novello, Miss Fanny Woodham, and Herr Kroff. 'Holy, holy Lord,' and 'Twas within a mile,' were beautifully sung by the first (the ballad being unanimously encored); an air of Vacaj's, by the second young lady, for which she received the applause of the whole room; and two pretty German airs by Herr Kroff, 'Der Wanderer,' and 'Der Blinde.' With somewhat more of animation, this gentleman would leave little room for objection; his voice, a low tenor, being beautiful in quality, and strictly (so far at least as we have heard) in tune; and his style pure and musician-like. Sir George Smart accompanied the vocal pieces.

MR. SALAMAN'S CONCERT.—This justly distinguished pianist took his benefit on Monday evening, at the Hanover Square Rooms. The selection, which was a remarkably good one, opened with Beethoven's grand symphony in A. Nothing can be more finely conceived throughout than the Andante in this work; to our thinking it is the best movement of the whole. In the remainder, the beauties, although eminent, come (in comparison) as it were by snatches. After Mr. Balfe had sung his own pretty ballad, 'They tell me thou'rt the favoured guest,' Mme. Pasta made her appearance amid the cheers and welcomes of the audience. She sang first the air from Tancredi, 'Il braccio mi conquise;' and afterwards, with Mr. Balfe, Mosca's buffo duet, 'Io di tutto,' which is extremely pretty; and although the composition of an Italian, it has a feeling of Mozart running through it. The gem of the evening was Weber's grand piano-forte concerto in C, its first public performance in this country. A magnificent composition, and which we anticipate will immediately become a stock piece in the concert rooms. It is from first to last a series of beautiful melodies and phrases, worked up and kindled in the

mind of the hearer in the author's peculiar and deeply imaginative way. There is a drum point in the first movement, which strikes on the ear with an effect almost supernatural—but we hope before the end of the season to be called upon to give a more ample account of this very beautiful work. After Sig. Ivanoff's aria from the *Otello*, 'Che accenti,' Miss Clara Novello, with that exquisite accompanist, Blagrove, sang the 'Sommo ciel' of Pacini. Their united performance was very like a piece of perfection. Mme. Schröder repeated the scena from 'Der Freischütz,' and afterwards the 'Adelaida' of Beethoven, accompanied on the piano-forte, and with nice feeling, by Mr. Salaman. It is not every eminent concerto player that is a good accompanist. Her delivering of this air, was, as might be anticipated, a fine display of passionate expression. The overture to 'Der Freischütz' was encored. Mr. Salaman's last solo performance was in Thalberg's Fantasia from the *Huguenots*. Of the former gentleman's playing we may say in general terms, that, for rapidity, strength, and delicacy, his touch is among the finest we know. It was surmised, that in taking the above fantasia he was injudicious, inasmuch as he challenged a comparison with the author of it. The remark appears to us equally injudicious, and we have little doubt that Mr. Salaman would be the first to protest against it. Besides, is no one to play any of Mr. Thalberg's pieces but himself? Where is such a principle to stop? We can truly say, that Mr. Salaman is a fine—nay, an extraordinary—player; but who would think of comparing him, or any living player, with Thalberg, who contrives to baffle all one's preconceived notions of what is possible upon the instrument—as if he were playing with superhuman hands.—Mr. Salaman, be it observed, came off from his task with honour.

The room was one of the fullest of the season. Mr. Eliason led, and Sir George Smart conducted.

SOCIETA ARMONICA.—The fifth concert took place on Monday night as follows:—**PART I.** Symphony in D major; Beethoven.—Aria, Sig. Giubelei, 'Ho girato;' Balfé.—Scena, Mme. Schroeder Devrient, (Der Freischütz); Weber.—Fantasia, Oboe, M. Barret; Barret.—Romance, Mme. Schroeder Devrient; Schubert.—Terzetto, Mme. Schroeder Devrient, Mrs. Shaw, and Sig. Giubelei, 'L'Usato ardio;' Rossini.—Solo, Violoncello, M. Ganz, 'Thèmes from Mozart,' (principal Violoncellist to the king of Prussia.) Ganz.—Duetto, Mme. Schroeder Devrient and Mrs. Shaw, 'Ebben per mia memoria;' Rossini.—Overture, (Zauberflöte); Mozart.—**PART II.** Overture, Lodoiska; Cherubini.—Aria, Mrs. Shaw, 'Or là sull' onda,' (Il Giuramento) (First time of performance); Mercadante.—Duo Concertante, Fantasia for Violin and Violoncello, Messrs. Leopold and Moritz Ganz; Ganz.—Tarantola, Sig. Giubelei, 'La Danza;' Rossini.—Scotch ballad, Mrs. Shaw, 'And ye shall walk in silk attire.'—Overture, (Fidelio); Beethoven.—Leader, Mr. Mori.—Conductor, Mr. Forbes.

Beethoven's symphony is certainly one of his finest; and although partaking of his imputed fitfulness, it abounds in the richest melodies. Mr. Giubelei gave the 'Ho girato,' as usual. He sings it every where, and always well; and as uniformly amuses his audience. Mme. Schroeder rose into absolute eminence in the scene from the *Freischütz*, but we are among those who think the scena altogether rather heavy. Mr. Barret plays with great execution, fine taste, and a choice tone. Mme. Schroeder was called on twice for her wild native melody; we therefore need scarcely say that she sang it with admirably characteristic effect. The terzetto that followed, and in which she was joined by Mrs. Shaw, was also well sung. The latter lady is unquestionably making daily and considerable improvement. We are the better pleased to witness this, because we were inclined to think that her talent was greatly over estimated. In the duett 'Ebben per mia memoria,' she showed herself worthy to stand by her great foreign competitor. The Messrs. Ganz gave us

a violoncello solo, and a duett for violin and violoncello. We preferred the former; because it was made up of Mozart's melodies. While we join heartily in the general admiration of these gentlemen as performers, (especially the violoncellist) we must decline extending any portion of it to their music, which, to speak with tenderness—is trashy. The two overtures were well played. Mercadante's Aria is a pretty one—*verbum sat*: and Sig. Giubelei again amused the audience with his singing Rossini's *Buffa Tarantola*. After Mrs. Shaw's Scotch melody (an extremely pretty one) we left. The room was as usual brimfull. Mesdes, Grisi and Albertazzi, and Sig. Rubini, are announced to sing at the last concert, which will be on the 5th of June; and Messrs. Mori and Forbes will play solos.

PROVINCIAL CONCERTS.

CANTERBURY.—Mr. Shoubridge, the assiduous conductor of the "Sacred Harmonic Society" in this city, gave a subscription concert in the Corn Exchange. Mrs. George Wood was the principal non-resident vocalist engaged, and she gave much satisfaction to a large and highly respectable audience.

SHREWSBURY.—A grand selection of Sacred Music was performed, on the 9th inst. at St. Chad's Church, by the Shrewsbury New Choral Society, to the high gratification of a large portion of the subscribers and their friends. It was opened with a Sinfonia by Gluck, which was correctly performed. The execution of the splendid Motett, by Mozart, 'O God, when thou appearest,' ('*Splendente te Deus*') testified that there was no great lack of power or talent in the orchestra. After this, Novello's delightful anthem, "Hear me, O Lord," was sung with taste and feeling, and justly admired. The piece which followed was an animated Chorus by Eybler, fully calculated to inspire the heart with a feeling correspondent to the language it presented to the lips, 'O be joyful in the Lord, all ye lands.' The second part commenced with a delightful composition by G. B. Biercy, a composer unknown in England until introduced by this Society in the performance of this piece last year. It is a Sacred Cantata, in seven movements, each of which is replete with charming music. The production of it speaks well for the zeal, taste, and discrimination of the managers, as its adaptation to English words does for the talents of the Organist of the Society. Besides various other pieces, which confined space precludes individualizing, a pleasing Motett, by the Abbé Vogler, seemed to be a general favourite; it was a good introduction to Handel's Coronation Anthem, which was very correctly and effectively performed, forming a grand and appropriate finale.—Considering all disadvantageous circumstances, particularly the form of the building and the position of the orchestra; the many intricate and difficult passages of the chorusses were performed with remarkable accuracy; and, remembering all the difficulties with which the Society has had to struggle, their present proficiency is highly creditable, and their perseverance, under all these difficulties, manifests a determination to spare no effort to gratify the public taste, and we hope that their industry and ardour will meet with their due and merited reward in the continued and increased support of their friends and patrons.—*Salopian Journal*.

THEATRES.

KING'S THEATRE.—Signor Costa's Opera of 'Malek Adel,' which was produced with great success in Paris last winter, encountered the judgment of the English critics for the first time on Thursday, the 18th inst. The scene of the drama is laid in the time of Richard Cœur-de-Lion, and during the Crusades. Ivanoff personates him of the battle-axe, with the sound of whose

name Eastern women stilled their brats. Matilda (Mad. Grisi), the sister of Richard, and the betrothed of Lusignan, King of Cyprus (Tamburini) has fallen into the hands of Malek Adel (Rubini), Saladin's brother; and in consequence they become mutually attached. But Malek releases his captive, who returns to her party—the Crusaders. Upon her arrival there, however, an ambassador from Saladin is announced, who demands the hand of Matilda for his brother Malek, as a condition of peace. But, while the audience is proceeding, the said ambassador is discovered to be Malek himself, and Richard is in consequence obliged to bring his heroism and authority into play to prevent Lusignan's slaying him on the spot. Being suffered to return unscathed, he goes in search of Matilda, who has taken refuge in a convent. He now exerts his eloquence to persuade her to fly with him; but an obstacle again presents itself in the lady's scruples, who, at the persuasion of William of Tyre, a monk (Lablache), refuses to be allied with a Saracen and an Infidel. To leave the lady without excuse, Malek renounces his faith, and turns Christian. In the meantime, however, Lusignan dogs him like a blood-hound; and, in an unequal encounter, being overpowered and mortally wounded, he is brought in to die at Matilda's feet. The heroine is complimented with another lover, one Josselin de Montmorency, performed by Mme. Albertazzi. The defiance and fury between this pretty feminine lover and Tamburini was excessively amusing.

The music is of the modern Italian school, and not distinguished by remarkable excellence even in that school. The instrumentation appears to us to be the best feature in the opera. The overture, for instance, is nicely scored, and contains some agreeable effects for the wind instruments. Mad. Grisi's aria in the second act, 'Tu mi creasti l'anima,' is a favourable specimen of Signor Costa's talent. It was encored. A sextett, also, in the first act, unaccompanied, is beautiful and effective. And Rubini's last air, 'Tiranno cadrai,' is full of energy. Rubini, indeed, is the great point of attraction in the opera. Both his acting and singing are fine. At the same time, we willingly award every praise to his coadjutors. Mad. Grisi's description of her captivity among the infidels is strikingly beautiful. Of the chorusses, we prefer the one in the last act, constructed upon a subject in the overture.

The opera has been brought forward with a liberal spirit, as regards the scenery, dresses, and decorations. Among the first there is a Roman ruin by moonlight, which is an exquisite work of art. Indeed, magnificence in every department has been the order of the day. Signor Costa has every reason to be contented with the honours awarded to him, both behind and in front of the curtain; and we heartily congratulate him upon the success of his opera. He, as well as the performers, were summoned at the fall of the curtain to receive the approbation of the audience, which were as numerous as the theatre could contain.

To the Editor of the Musical World.

SIR—I have been present at the last three or four performances of the Sacred Harmonic Society at Exeter Hall, and, as there is another approaching, a word or two on the recent ones may be acceptable. The director always states "that approbation or disapprobation are forbidden; but that upon any gentleman requesting a portion of the music to be repeated, it will be acceded to." Now I deny that this promise was fulfilled at the performance of either 'St. Paul,' or the "Creation." There was an evident disposition to hear 'On mighty pens' a second time, by at least a third of the audience; also a trio in the second part (in which Miss Novello sang) and several other pieces I could name. Yours,

A SUBSCRIBER FROM THE COMMENCEMENT.

MISCELLANEOUS.

THE THREE CHOIRS.—We are exceedingly glad to hear that there is every prospect of a musical festival taking place at Hereford, this year, respecting which some doubt has been entertained; but several influential clergymen have come forward to act as stewards, and we hope that the good example set by them will be followed by the noblemen and gentry of the country who cannot forget that the profits arising from the triennial meetings are always appropriated to charitable purposes.

ZINGARELLI, the composer of "Romeo e Giulietta," and principal director of the conservatorio at Naples, died there on the 5th May, aged 87. Mr. Begrez' effective style of singing the "Laudate" of Zingarelli, at the time he (Mr. Begrez) was in the Warwick-street choir, brought that composition into great popularity with the followers of jig-sacred music. We have heard, but for the dignity of science and genius, it is to be hoped the report may be an injurious invention, that Zingarelli would not allow a note of Mozart to be heard in the academy at Naples.—Fancy a professor undertaking to direct students in dramatic composition, and excluding Shakspeare from his authorities.

THE PASTA.—We regret to inform our readers, that the gentleman—of the press, who supplied the criticism on the performance at Drury-Lane in our last number, exceeded his usual potations (penny-a-liners will drink); and in *thoughtlessly rushing out* to calm his ravished senses in Byron's true Hippocrene—commonly called gin—encountered a gas-post, which knocked *his eye into his occiput*, and totally reversed his ideas. His intended praise of the modern Thalia, the great Queen of Song, was converted into censure, and the milk of human kindness, which usually flows in his veins (slightly mingled with rum) was changed into gall. We lament to add, that in conformity with the adage, "*raro scelestum*," &c. on his leaving our office, he went into Leicester Square, and commenced apostrophizing the moon; in which august soliloquy he was interrupted by being run over by one of Hansom's Patent Safety Cabriolets (A. 1.), which insured the poor gentleman's exit from this sublunary scene. We have seen him interred with musical honours at our own expense. The following distich, written in pencil in an agitated manner, was the latest effusion of his prolific muse—the last (and only) legacy to his admiring and inconsolable friends:—

"Here I lye—when running fast—
To kick the heels of Madame Pasta.
From punishment I found no ransom;
Killed by a cab of Mr. Hansom."

CHRISTCHURCH, MIDDLESEX.—The situation of organist to this noble church, which is situate in Spitalfields, having been declared vacant by the decision of the Vestry last Easter, it was played for on Friday morning, the 12th instant. Mr. Novello was the umpire. Through the excellent arrangements adopted by the musical committee (of which the Rev. Mr. Stone, the Rector, was a most active and indefatigable member) twenty-two of the candidates were declared ineligible, and fourteen only allowed to perform, of whom twelve availed themselves of the privilege. Mr. Novello was directed to return two, and his choice fell upon Mr. Pittman and Mr. May. The former performed the delicious andante movement from the sixth Quartett of Beethoven Op. 6, and the glorious pedal fugue in G minor, recently published by Bernhard Marx, and since, we believe, reprinted by Messrs. Coventry and Hollier in this country. It is at once the most difficult and the most beautiful of Bach's obligato pedal compositions. Mr. May executed the five-part fugue in C sharp minor, from Bach's forty-eight fugues; the slow movement in E major from Mozart's Quintetts and the Motett "*Splendente Deus*." Mr. May subsequently resigned, and his more fortunate brother professor was imme-

diately and unanimously elected to the situation. He is admired for his performance on the organ, and is now studying, under Moscheles, the pianoforte.

The organ is a remarkable instrument. It was originally built by the celebrated Bridge—the contriver of the organs in the churches of St. George, Middlesex, St. Ann, Limehouse, and some part of St. Sepulchre, Skinner-street. It suffered materially from the fire which happened some time since in the steeple; but has now undergone a thorough repair by Mr. Lincoln. The swell has been extended to Tenor C, new stops introduced, pedal pipes to GGG, the 24 feet pipe and the usual composition and copula movements also supplied. The stops are 36 in number, ten of which are reeds, and there are nineteen ranks in the composition stops. The list is as follows:—

GREAT ORGAN.

- 1 Open Diapason, No. 1.
- 2 Open Diapason, No. 2.
- 3 Claribella
- 4 Stopped Diapason
- 5 Principal, No. 1.
- 6 Principal, No. 2.
- 7 Twelfth
- 8 Fifteenth

- 9 Tierce
- 10 Larigot
- 11 Cornet, 5 ranks
- 12 Fourniture, 3 ranks
- 13 Sesqui-altera, 5 ranks
- 14 Trumpet
- 15 Trumpet
- 16 French Horn
- 17 Octave Trumpet.

CHOIR ORGAN.

- 1 Open Diapason (Dulciana scale)
- 2 Stopped Diapason
- 3 Principal
- 4 Flute
- 5 Fifteenth
- 6 Sesqui-altera, 3 ranks
- 7 Cremona
- 8 French Horn
- 9 Voix humaine

SWELL ORGAN.

- 1 Open Diapason
- 2 Stopped Diapason
- 3 Double Stopped Diapason
- 4 Principal Metal
- 5 Principal, or octave Claribella, wood.
- 6 Sesqui-altera, 3 ranks
- 7 Oboe
- 8 Trumpet
- 9 Octave Trumpet

PEDAL ORGAN.

Open Diapason (Wood) from G the six feet pipe to GGG the 24 feet pipe.

There are 3 composition pedals, and 3 copula draw stops for the Great and Choir Pedals and Swell and Great Manuals.

THE SPITAL ORGAN.—On Monday evening next, Mr. Pittman opens this organ, and performs a selection of music from the works of Handel, Haydn, Mozart, Beethoven, Cherubini, Mendelssohn, and Spohr.

Concerts for June.

- June 2. Mr. Cipriani Potter's, Hanover Square Rooms, Morning.
3. Academy Concert, Hanover Square Rooms, Morning.
 - Mr. Neate's 2nd Soirée Musicale, Hanover Square Rooms, Morning.
 5. Royal Society of Musicians, Rehearsal, Messiah, Hanover Square Rooms, Morning.
 - Last Società Armonica, King's Theatre, Evening.
 7. Royal Society of Musicians, Performance, Evening.
 - Classical Instrumental Concert, Horn, Doctors Commons, Evening.
 9. Sig. Benedict's, King's Theatre, Morning.
 - Mme. Huerta's, Hanover Square Rooms, Evening.
 - Mr. Minasi's, Willis's Rooms, Evening.
 12. Last Philharmonic, Hanover Square Rooms.
 13. Madlle. Ostergaard and Mr. and Mrs. Alban Croft's, Hanover Sq. Rooms, Morning.
 14. M. Thalberg's 2nd, King's Theatre, Morning.
 - Master George Case's, Horn Tavern, Doctors Commons, Evening.
 16. Sig. Liverani's, King's Theatre, Morning.
 17. Mr. Parry's farewell Concert, Hanover Square Rooms, Morning.
 - Mr. Neate's 3rd Soirée Musicale, Hanover Square Rooms.
 19. Mr. Bochs's, King's Theatre, Evening.
 28. The Misses Miles's, Hanover Square Rooms, Morning.
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NOTICE TO CORRESPONDENTS.

VIOLA (of Glasgow.) We are not aware of any "Studies for the Tenor," by native musicians; but the following works, published abroad, may be obtained of any of our foreign music-sellers—Messrs. Boosey, Cocks, Ewer, or Wessel.—Bruni's Method, followed by 25 Studies, French and German Text.—Campagnoli's 41 Caprices, and Illusion Son. with

Accompts. of a 2nd Tenor.—Cartier's 3 Airs, varied.—Gebaur's Method.—Hoffmeister's Studies, 2 Books.—Hummel's Pot-pourri.—Martin's 6 Duets, for 2 Tenors, 2 Books, op. 24.—Mozart's Concerto, op. 107.—Muntzberger's 3 Duets, for Tenor and Bass, op. 7.—Præger's Quintett for Tenor, 2 Clarionets, Flute and Bassoon.—Reicha's Concerto, op. 2.—Rolla's 1st, 2nd, and 3rd Concerto.—Schneider's 6 Solos, op. 19.—Schönebeck's 6 Duets for 2 Tenors.

VERITAS, in our next. As also a notice of the Quartett and Ancient Concerts of Wednesday, the 24th.

Operas, Concerts, &c. for the ensuing week.

Friday, 26th.....Sacred Harmonic Society, Messiah, Exeter Hall, Evening. Drury Lane, Mme. Schröder.
 Saturday, 27th....King's Theatre, Malek Adel. Drury Lane, Balfe's Opera, Catherine Grey, 1st time. Signor Begrez' Concert, King's Theatre, Morning. Mr. Wessel's first Soirée at Mr. Pape's Piano-forte Rooms, 67, Frith Street (*gratuitous*).
 Monday, 29thAncient Concert, Rehearsal, Hanover Square Rooms, Morning. Philharmonic, Hanover Square Rooms, Evening. City Harmonic Society, Albion Hall, Finsbury, Evening.
 Tuesday, 30thKing's Theatre. Drury Lane, Mme. Schröder. Mr. Moscheles's Concert, King's Theatre, Morning. Mr. J. Gear's Concert, Willis's Rooms, Evening.
 Wednesday, 31st ..Ancient Concert, Performance, Hanover Square Rooms, Evening. Messrs. Rousselot and Eliason's, King's Theatre, Morning. Mr. Præger's Concert, London Tavern, Evening.
 Thursday, June 1...King's Theatre. Drury Lane.
 Friday, 2ndDrury Lane, Mme. Schröder. Mr. Potter's Concert, Hanover Square Rooms, Morning.

WEEKLY LIST OF NEW PUBLICATIONS.

PIANO-FORTE.

Binfield's First Exercises on the Scales and Chords.....COCKS
 Czerny. 100 Preparatory Lessons for SchoolsDITTO
 — Teatro Buffo, No. 4. "Scaramuccia"WESSEL
 Herz (H) Logie o' Buchan, arranged for Piano-forteD'ALMAINE
 — Le Chalet, Rondo.....DITTO
 — Rondo Brill. à la Militaire, op. 7DITTO
 Hünter. Rondo sur un Air de RossiniCHAPPELL
 Kalliwoda. Galopades célèbres, No. 4EWER
 "L'Ami de la Jeunesse," 8 favourite Melodies, arranged in an easy style. No. 1. "Le Garçon volage"OLLIVIER
 Liszt. Schubert's Romance, "When first to life"WESSEL
 Musard. Quadrilles, "Le Danois," 2 PerformersBOOSEY
 The Victoria Waltz. Alfred FlècheJEFFERTS
 The Royalist Waltzes. Guiseppe ForaboschiD'ALMAINE
 Thalberg (Sigismund) Set of Grand Studies, 2 Books.....DITTO
 Weippert. Pick-wick Quadrilles DITTO
 VOCAL.
 Come, wander with me. Ballad, C. HornMASON
 Fra Diavolo. All the concerted Music and Chorusses, separate CHAPPELL
 Flight is vain. Signor Lablache, Bass Songs, No. 16WESSEL

* The serenades sung under the PRINCESS VICTORIA'S window, in Kensington Palace, on the morning of the 24th instant.

Hark, 'tis the Castanet. Cachucha Song, C. BlondellGEORGE
 One Hour. The whole of the Music in the Burletta ofCHAPPELL
 Think of me, love, when far away. R. GyllottOLLIVIER
 The sunny hours of childhood. Ballad, J. HarrowayJEFFERTS
 The fairest flowers of May. Victoria's natal day. Wake, royal maiden. Glee, G. H. Rodwell D'ALMAINE*
 Victoria. Patriotic Song, Osmond G. PhippsCOVENTRY
 When morning first uncloses. J. S. CravenDITTO

FOREIGN VOCAL.

Scendi nel piccol legno. Duetto, Rossini.....PLATTS

SACRED.

Binfield. 11th No. of his Psalmody COCKS
 GUITAR.
 Amphion, or Flowers of Melody, No. 14.....JOHANNING
 Rondo, by EulensteinCHAPPELL

MISCELLANEOUS.

Mozart. New Edition of all his Quartetts.....COCKS
 — Ditto of all his Quintetts DITTO
 Sedlatzek. "Les Bluettes," No. 2, Swiss Air, (Stockhausen) Flute and Piano-forteWESSEL
 Tulou. Fantasia on favourite Air by Auber, Flute and Piano-forte, op. 71HILL
 Worzischek and Merk. Three Grand Duets, No. 3. Vars. Air Allemand, op. 9. Piano-forte and VioloncelloWESSEL